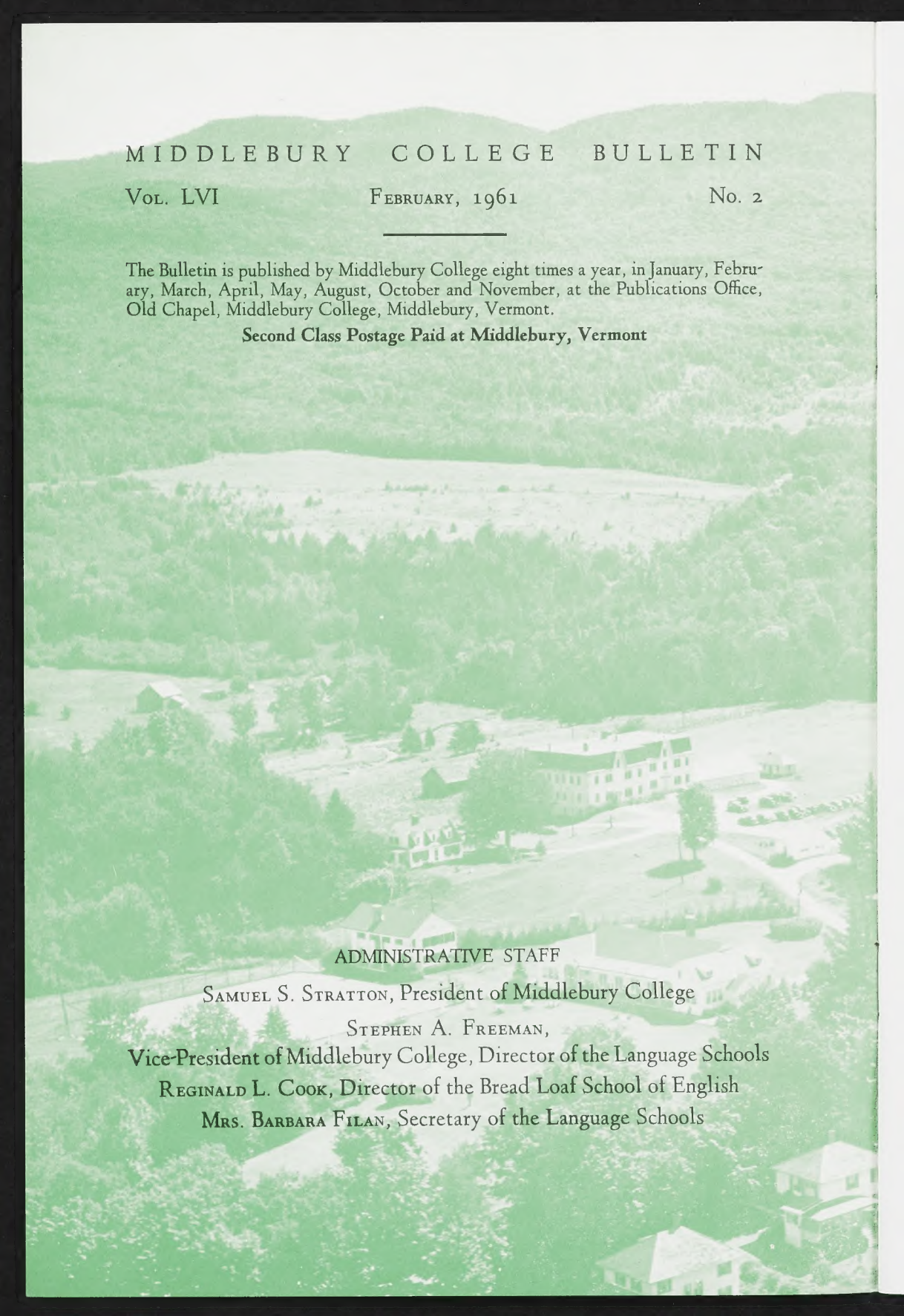




Bread Loaf  
School of English

1961

MIDDLEBURY COLLEGE BULLETIN  
MIDDLEBURY, VERMONT • FEBRUARY 1961

An aerial photograph of the Middlebury College campus in Vermont. The image shows a large, multi-story central building with a red roof, surrounded by green lawns and smaller structures. The campus is nestled in a valley with rolling hills and dense forests in the background. The text of the bulletin is overlaid on the top portion of the image.

# MIDDLEBURY COLLEGE BULLETIN

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## ADMINISTRATIVE STAFF

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STEPHEN A. FREEMAN,

Vice-President of Middlebury College, Director of the Language Schools

REGINALD L. COOK, Director of the Bread Loaf School of English

MRS. BARBARA FILAN, Secretary of the Language Schools



MIDDLEBURY COLLEGE  
**Bread Loaf School of English**  
AT BREAD LOAF, VERMONT

42nd Session

June 28—August 12, 1961

REGINALD L. COOK, *Director*

**THE AIM** The aim of the Bread Loaf School of English is to serve the needs of its students in language, literature, and literary history, in dramatic art and the craft of writing, and in the art of teaching and the explication of texts. The emphasis is upon the teacher-student relationship, upon the invigorating impact of mind on mind, upon the interpretation of literature as a clarification of reality, and upon an imaginative and creative rather than a pedantic approach to literature.

This humanistic aim is to be realized, first, by participation in a generous curriculum that neither slights nor over-emphasizes the importance of a healthy literary specialization. The mastery of such a curriculum in graduate study implies the acquisition of a point of view, a way of looking at literature as an inquiry into the meaning of human experience and the nature of man. The aim is to be realized, secondly, by participation in the discussion of literary ideas and interests with minimal distraction. In the congenial natural atmosphere of Bread Loaf it is possible to satisfy the needs of the intellect and spirit in a nice balance of society and solitude.

The product of this humanistic approach in education should be a sense of belonging to the great and continuing tradition in human letters. The specific objective—a Master of Arts degree in literature—should represent an intellectual and spiritual background, measurable not in quantity of credits but in the qualitative traits of sensitivity, curiosity, imagination and insight.

**THE SCHOOL** The Bread Loaf School of English was organized as a distinctive school of English in 1920. It has since been in continuous session.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Mr. Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that in 1961 the original goal of a place where man and mountain could meet remains undeflected. For, at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest and stream. The modern improvements and the addition of several new buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

From June 28 until August 12, 1961, the forty-second session of the School of English will be held at Bread Loaf. In keeping with the educational policy of the School, a ratio of fifteen students to one instructor has been maintained. During the last three decades students have come from all the regions of the United States and from many foreign countries. Of these students 558 have taken the degree of Master of Arts.

**ADMISSION** Students are regularly admitted without examination and without being candidates for a degree. No student will be admitted, however, unless he satisfies the Director of his fitness to profit by the instruction offered. All instruction is at the graduate level, requiring advanced preparation both in language and in literature. A very few undergraduates may be accepted if they are strongly recommended by their professors as having adequate preparation. The school reserves the right to request the withdrawal of a student at any time. Students are admitted for one summer only, and must reapply for admission for any succeeding summer. Applications for admission will be considered until the first day of the session, June 28. Early applications are advised, however, in order to obtain a better choice of room. Students are expected to be *in residence* through the entire term, unless arrangements have been otherwise made with the Director. An application blank will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Secretary of the Language Schools, Middlebury College, Middlebury, Vermont.

**CHOICE OF COURSES** In order to save time at the opening of the session, students are requested to indicate their choice of courses on the application form, in order of preference. Correspondence in regard

to the choice of courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of \$1.00 will be charged for course changes made after July 1. Early arrangements are advised, as the School reserves the right to limit the size of any class for the most effective instruction. The candidate should indicate one more course than he is permitted to take, so that, if necessary, substitutions may be made. He will be notified of any substitution.

**AUDITORS** Non-credit students are admitted. They are not permitted to participate in the class work, either oral or written, and they do not take the final course examinations. Regularly enrolled students may also register as auditors in certain courses, with the permission of the Director. Auditors cannot be admitted to courses in preference to regular students; hence final permission to audit cannot be given until regular registrations are completed. Students regularly registered for a course may not change their status to that of auditor *without special permission of the Director*, never after the fifth week of the session.

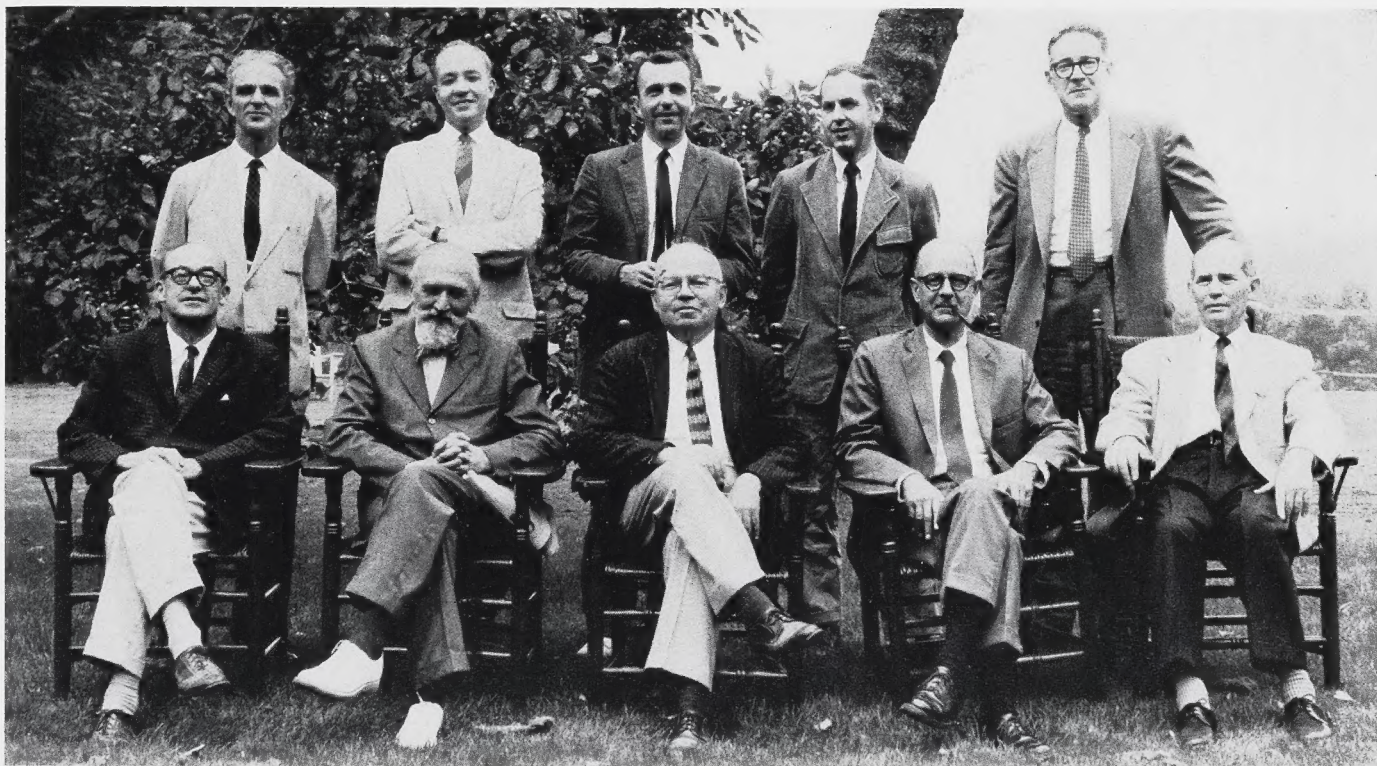
**SCHOLARSHIPS** By special arrangement with *The Atlantic Monthly*, the Bread Loaf School of English offers two scholarships for 1961, one to the winner of *The Atlantic Monthly* Contest for College Students and one for his instructor. Applications and all correspondence pertaining thereto should be directed to *The Atlantic Monthly*, 8 Arlington Street, Boston, Massachusetts.

Some scholarship aid is available for the 1961 session. This aid will be awarded on the basis of scholastic ability and financial need. Application should be made to the Director by April 1.

The Elinor Frost Scholarship has been established in memory of Mrs. Robert Frost. In any year a promising poet may be nominated by Mr. Frost to receive this scholarship. Inquiries should be addressed to the Director of the Bread Loaf School of English. *In no case should any application be made to Mr. Frost.* Applications should be made to the Director by April 1.

**BOOKS** A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Textbooks will be ordered in advance of the opening of the School, to be sold at list price. Required texts for each course will be ordered for all students enrolled before May 1. In view of the difficulty in obtaining textbooks, it may be necessary to substitute other texts for those listed in the courses of instruction. Although it will be impossible to advise students of these changes, our bookstore will stock copies.





The Faculty, 1960

Front (left to right) Robert Davis, Moses Hadas, George Anderson, Wylie Sypher, Donald Davidson  
Rear (left to right) Eric Volkert, Joel Doriuss, Howard Horsford, William Meredith, Reginald Cook

**THE MASTER'S DEGREE** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or its equivalent, from some approved college. They must present a validated program of thirty graduate credits. A limited amount of graduate work may be transferred from other approved institutions. Each individual case must receive the approval of the Director, preferably before the work is done. A maximum of ten credits may be transferred, but the usual program of a candidate for the Master's degree at Bread Loaf will include *no more than six transferred credits*. Such credits are normally earned in the field of literature; work in psychology or education is rarely accepted. Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Credits transferred must be acceptable toward the Master's degree in English at the institution where they were earned, and must be of B grade or better.

The normal number of credits earned at Bread Loaf in one summer is six. Except in unusual cases, no student is permitted to acquire more than seven credits in any one session. Hence, if at least two credits are transferred, the degree may be earned in four summers. Effective with students who begin graduate work after 1956, graduate credits earned at Middlebury College expire after 10 years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Ordinarily the program presented for a degree must include a minimum of four credits in each of the first four following divisions: (I) literary criticism, teaching of English, the art of writing, and drama; (II) studies in English Literature through the Seventeenth Century; (III) studies in English Literature since the Seventeenth Century; (IV) studies in American Literature; (V) World Literature. Exceptions to this requirement may be made at the discretion of the Director.

**CREDITS** A credit represents fifteen hours of approved classroom work. A course which meets five hours a week for six weeks counts two credits. A graduate student must receive a grade of B in a course in order to receive credit for the course. Students are strongly urged to complete as much reading as possible before coming to Bread Loaf.

An official transcript bearing the seal of Middlebury College will be issued free upon application to the College Registrar. This transcript will note the names of courses, grades attained, and credits earned. No certificates will be given for attendance only, nor to students who do not take the final examinations. Additional transcripts cost \$1.00 each.

**VETERANS** Veterans may attend the Bread Loaf School of English under Public Law 550. They should submit proper certification to the Secretary of the Language Schools as far in advance of the opening of



school as possible so that the papers may be processed before registration day. They should come prepared to pay their fees in full. The normal load for a veteran is six credit hours, or the course in Stagecraft and one other course.

**REGISTRATION** Immediately upon arrival at Bread Loaf, each student must register officially for the courses which he has chosen. A representative of the Office of the Bursar of Middlebury College, to whom all bills may be paid, will be at Bread Loaf on June 28.

**FEES** The administration reserves the right to make any changes without notice in courses, staff, and all arrangements at Bread Loaf. The following information about fees should be carefully noted.

The inclusive fee for full tuition, board and room is from \$360 to \$405, depending on the choice of room.

Each applicant who is accepted will be asked to pay a \$50 Registration fee which will be applied to the student's total bill. This fee will be refunded if notice of cancellation is received in the Language Schools office before May 15; after May 15 no refunds will be made. An applicant will be considered officially registered only upon receipt of this fee. Money should not be sent until the secretary requests payment.



*Dr. Hadas in action*



Rooms will be assigned only to students registered officially; therefore, a room deposit is not required. Tuition for students who do not live in the school dormitories is \$195.

*Payment* Students are urgently advised to avoid delay and inconvenience by mailing all money for fees, board, room, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. Checks should be made payable to Middlebury College. No personal checks may be cashed later than ten days before the close of the School.

*Refunds* Owing to fixed obligations for service and instruction, persons arriving late or leaving the school before the close of the session must not expect refunding of any charges for the unconsumed time.

*Waiters* A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room. Application blanks may be obtained by writing to the Secretary of the Language Schools.

*Late Registration Fine* A special fee of \$3 will be charged for registration after July 2.

*Diploma Fee* Students who successfully complete all requirements for the degree will receive their diploma at the close of the session. A diploma fee of \$15 is required.

*Insurance* The tuition fee also includes a fee for an accident insurance policy with limited coverage.

**LODGINGS** All rooms are completely furnished; blankets, bed linen, and towels are supplied. Arrangements for personal laundry may be made after arrival, at the front office. A resident nurse will be in attendance and the well-equipped Porter Hospital at Middlebury is within easy reach.

No student rooms will be ready for occupancy until Wednesday morning, June 28. The first meal served to members of the School will be the noon meal, Wednesday, June 28. Classes will begin Thursday morning, June 29. August 10 and 11 will be given to examinations. Commencement exercises will be held the night of August 12. Breakfast on August 13 will terminate the arrangements with members of the School.

It will be appreciated if students do not bring radios. Dogs are not allowed in the buildings. An outdoor parking space for automobiles is provided free of charge.

Bread Loaf has a summer post office. Students should instruct correspondents to address them at Bread Loaf Rural Station, Bread Loaf, Vermont.

**TRANSPORTATION** Middlebury is halfway between Burlington and Rutland, Vermont. Students not arriving by automobile will go via the New York Central to Albany, New York; or via the Boston and Maine to Bellows Falls, Vermont; or via the Vermont Central to Essex Junction (Burlington); and make bus connections on the Vermont Transit Lines to Middlebury. There is at present no railroad passenger service direct to Middlebury. Baggage should be sent by railway express. Bus schedules will be supplied upon request. There is scheduled airplane service to Burlington from Boston via Northeast Airlines, and from New York via Eastern Airlines.

For students arriving and leaving by bus, taxis will be available for the trip between Bread Loaf and Middlebury, the cost of the taxi fare divided among the occupants of the cab. Baggage which arrives on or before June 28 will be transported free of charge from Middlebury to Bread Loaf. Members traveling by bus should buy tickets for Middlebury, Vermont.

**FEATURES** The community life at Bread Loaf is informal, friendly and stimulating. Lectures, plays, concerts and discussions on professional problems in teaching and writing are held regularly in the evening. A special feature at the School is the work of the dramatic group, under the supervision of Professor Erie T. Volkert.

Among the special lecturers visiting Bread Loaf in recent years have



*Mr. Frost in the Barn*



been distinguished poets, novelists, editors, educators, critics. These include: Robert Frost, Archibald MacLeish, Mark Van Doren, Richard Eberhart, Malcolm Cowley, David Daiches, William Carlos Williams, Edward Weeks, Allen Tate, Francis Fergusson, Mary McCarthy, Saul Bellow, Richard Wilbur, R. P. Blackmur, Granville Hicks, Babette Deutsch, John Crowe Ransom.

Not only are there activities at the English School but at Middlebury College there is a continual series of programs. The students of the English School are encouraged to avail themselves of the unique facilities offered by the famous Language Schools located on the campus of Middlebury College. Church services in French, Italian fiestas, German folk dancing, and Russian, Spanish and French plays should be of interest.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana, and the Helen Hartness Flanders Collection of Folk Literature, containing recordings in the field and transcripts of words and music, are available to the English School students.

The Davison Memorial Library at Bread Loaf contains reference books, magazines and newspapers for campus use.

**RECREATION** Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. Students are well-advised in bringing warm clothing. For those who are keen about outdoor life, the school is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a footpath in the wilderness"—which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the school. Shelter camps of the Green Mountain Club are conveniently located along the Trail.

Those students who are interested in hiking should *bring their own blankets*. Blankets provided by the school for bedding must not be used for hikes or outdoor sunbathing. All organized trail parties should be accompanied by competent leaders who have experience on the trail. Students using the trails are earnestly requested not to go alone under any circumstance. The school cannot accept responsibility for the safety of anyone who disregards this notice. The Director should be consulted about hikes.

The extensive campus offers a fine opportunity for the combination of study and recreation. Softball playing fields and tennis courts and croquet courts are available for student use. There is also a golf course in Middlebury. Saddle horses are usually procurable at reasonable rates. Bathing beaches at Lake Dunmore are twelve miles from the school. At Bread Loaf, there is the Johnson Swimming Pool.

Bread Loaf is easily accessible from the principal state highways. Trips to the surrounding Green Mountain country, to Lake George, the Adirondacks and the White Mountains can be made in a day.



Mr. Frost of Ripton

SUMMER 1960



# THE CURRICULUM

## Group I

STAGECRAFT  
MODERN LITERARY CRITICISM  
METAPHOR, SYMBOL and MYTH  
THE TEACHING OF ENGLISH: CURRICULUM and METHODS  
THE TEACHING OF ENGLISH: THE TEACHING OF LITERATURE  
THE ANALYSIS AND WRITING OF SHORT STORIES AND ESSAYS

## Group II

CHAUCE  
MILTON  
HISTORY OF THE ENGLISH LANGUAGE  
THE RENAISSANCE AND SPENSER

## Group III

SWIFT AND POPE  
THE ART OF FICTION  
DR. JOHNSON AND HIS CIRCLE  
VICTORIAN WRITERS AND SOCIETY

## Group IV

CONSCIOUSNESS IN LATER AMERICAN FICTION  
IDEA AS LITERATURE IN NINETEENTH CENTURY AMERICA

## Group V

CLASSICAL DRAMA  
ANCIENT EPIC AND ROMANCE

## THE FACULTY

**George K. Anderson, Ph.D.**

*Professor of English, Brown University*

**Robert Gorham Davis, M.A.**

*Professor of English, Columbia University*

**Elizabeth Drew, B.A. (Oxon)**

*Professor of English Language and Literature, Smith College*

**Moses Hadas, Ph.D., Litt. D.**

*Jay Professor of Greek  
and Chairman of the Department of Greek and Latin, Columbia University*

**Howard Horsford, Ph. D.**

*Assistant Professor of English, University of Rochester*

**Maurice Kelley, Ph.D.**

*Professor of English, Princeton University*

**Daniel A. Lindley, Jr., Ed. M.**

*Instructor in Education, University of Illinois*

**Peter Stanlis, Ph.D.**

*Associate Professor of English, University of Detroit*

**Wylie Sypher, Ph.D.**

*Professor of English and Chairman of the Department of English,  
Simmons College*

**Erie T. Volkert, M.A.**

*Professor of Drama and Director of the Theatre, Middlebury College*



## NOTES ON THE FACULTY OF INSTRUCTION

**George K. Anderson**, born in Illinois and educated at Harvard University, is Professor of English at Brown University. He has assisted in editing several widely-used anthologies, *Literature in England*, *This Generation*, *World Literature*, and has written the chapters on the Old and Middle English periods in *A History of Literature*, edited under the direction of Hardin Craig, and published *Literature of the Anglo-Saxons*. For several years he has been working on a study of the legend of the Wandering Jew. He has held a Guggenheim Fellowship. Since 1931 he has been a member of our faculty.

**Robert Gorham Davis**, a graduate of Harvard, has taught at R.P.I., Harvard, and Smith College. He is now a professor of English at Columbia University. In 1954, as a Fulbright visiting professor, he lectured at the University of Graz; and in 1955 was a lecturer in American Studies at the Salzburg Seminar. He has edited an edition of *Humphrey Clinker*, and *Ten Modern Masters*, an anthology of modern short fiction. Keenly interested in writing, at present he is at work on a novel. This will be his fourth summer at the English School.

**Elizabeth Drew**, a graduate of Oxford University, has lectured at Lady Margaret College, Oxford University, and Girton College, Cambridge University. She is at present preparing a study on the English novel. Her publications include *The Modern Novel*; *Discovering Poetry*; *Jane Welsh Carlyle: a Biography*; *Directions in Modern Poetry*; *T. S. Eliot: The Design of his Poetry*; *Discovering Modern Poetry*; and, *Poetry: A Modern Guide to Its Understanding and Enjoyment*. Miss Drew has taught at Bread Loaf since 1941.

**Moses Hadas**, born in Fulton County, Georgia, and educated at Emory and Columbia Universities, has taught at the University of Cincinnati. He is the Jay Professor of Greek at Columbia University, and Chairman of the Department of Greek and Latin. During World War II he served in the OSS in Egypt and Greece. Among his publications are *A History of Rome*, *Three Greek Romances*, *Heliodorus*, *A History of Latin Literature*, *The Greek Poets*, *Ancilla to Classical Reading*, and *Hellenistic Culture: Fusion and Diffusion*. His latest book, *Humanism, The Greek Ideal and its Survival*, appears in Harper's World Perspective Series. He has taught at Bread Loaf since 1957.

**Howard C. Horsford**, born in Iowa, graduated from Ripon College before serving with the Army in the Pacific and Japan. After the war he taught mathematics for two years, did graduate work in English at Iowa, and received his advanced degrees from Princeton where he taught, 1951-1960. He is now teaching at the University of Rochester. He was educational advisor to the President's Committee for Hungarian Refugees, gave a graduate seminar in American literature at Bryn Mawr and, as a Princeton Bicentennial Preceptor, he spent the winter of 1958-59 at the American Academy in Rome, reading and writing in American intellectual history. Besides editing the revision of the *Oxford Anthology of English Poetry*, his published work includes *Melville's Journal of a Voyage to Europe and the Levant*. This will be his second summer at Bread Loaf.

**Maurice Kelley**, a native of Oklahoma, took his undergraduate work at the University of Oklahoma, and his graduate training at the University of Chicago, Maine, and Princeton. He has taught at the Universities of Maine, West Virginia, and Princeton and, since 1951, he has been a professor of English at Princeton University. His publications include *Additional Chapters on Thomas Cooper*, and *This Great Argument*, a Milton study. He is on the Editorial Board of *Complete Works of John Milton*, and a

member of the Milton Society. At present he is engaged in editing Milton's *De Doctrina*. Mr. Kelley joined the Bread Loaf faculty in 1956.

**Daniel Lindley**, an honors graduate in literature at Yale, has studied at the graduate schools of Johns Hopkins, Oxford University, and Harvard. From the latter he received his Master of Education degree in 1959. He was a full-time teaching intern at Natick, Massachusetts high school and has taught at Groton School. At present he is on the staff of the College of Education at the University of Illinois and a teacher at University High School. This will be his first summer at Bread Loaf.

**Peter Stanlis**, a native of New Jersey, took his undergraduate work at Middlebury College, his M.A. at Bread Loaf in 1944, and his Ph.D. at the University of Michigan in 1951. He has taught at the University of Michigan and Wayne State University and, since 1953, he has been teaching at the University of Detroit. He has received several scholarships, fellowships and grants. While a graduate student at the University of Michigan, he won the coveted Avery Hopwood Award in the essay. A co-editor of *The Burke Newsletter*, he is also associated with *The Johnsonian News Letter*. He has published many articles, an outstanding book, *Edmund Burke and the Natural Law* (1958), and at present he is writing another on eighteenth century English thought. This will be his first year as a teacher at the English School.

**Wylie Sypher**, a native of Westchester County, New York, did his undergraduate work at Amherst and his graduate study at Harvard University. He is chairman of the Division of Language, Literature, and the Arts, and also Dean of the Graduate Division at Simmons College, Boston. He has held a Guggenheim Fellowship, and taught at Tufts, Minnesota, and Wisconsin. He is the author of *Comedy*, and *Four Stages of the Renaissance Style*. His most recent book, *Rococo to Cubism in Art and Literature*, is a "projection" of *Four Stages*. He has taught at Bread Loaf since 1957.

**Erie T. Volkert**, born in Racine, Wisconsin, received degrees from Lawrence College and Northwestern University. Professor of Drama and Director of the Theatre at Middlebury College, he has produced and directed a notable group of plays at Bread Loaf, including the plays of Ibsen, Chekhov, Synge, Shaw, Wilder, Coward, Saroyan, Williams, T. S. Eliot, Beckett, Miller, and Robert Frost's *Masques*. He has been on the faculty at the English School since 1946.

## VISITING LECTURERS

**Malcolm Cowley**, a veteran critic of the literary campaigns in American literature, is this year a visiting professor of English at Stanford University, and a Regents' lecturer at the University of California at Riverside. He has published several notable books, including *Exile's Return*, *After the Genteel Tradition*, and *The Literary Situation*. He has also edited the excellent Viking Portables on Hemingway and Faulkner, and lately he edited a volume entitled *Writers at Work*. At present he is working on a critical volume to be entitled *The Unintentional Fallacy*. He has lectured previously at the English School on literature and education.

**Robert Frost**, one of the outstanding poets in American literature and a resident of Ripton, Vermont, published *Complete Poems* in 1949, and a selection from his poetry entitled *You Come Too* in 1959. Another book has been promised by his publishers. One of the major occasions of every session at the English School is listening to Mr. Frost "say" his poems.



**Howard Nemerov**, an *avant-garde* writer, was born in New York City, educated at Harvard, served as a pilot in World War II, edited *Furioso*, and now teaches at Bennington College. He has published several novels, including *The Melodramatists*, *Federigo*, and *Homecoming Game*, and his books of poetry include *The Image and the Law*, *Guide to the Ruins*, *The Salt Garden*, and *Mirrors and Windows*. His poetry has been referred to as "the voice of an original and sensitive mind, alive to the thousand anxieties and agonies of our age." In 1955 he received The Kenyon Review Fellowship in Fiction, and in 1960, *New and Selected Poems* was published by the University of Chicago press. He will lecture on contemporary literature.

## THE COURSES OF INSTRUCTION

### Group I

1. **MODERN LITERARY CRITICISM.** An examination of the widely different positions taken by major modern critics, with discussion of the various meanings of literature as seen from these positions. Readings in such critics as Eliot, Richards, Winters, Caudwell, Trilling, and Read, with comment on their relevance to contemporary literature, especially the poetry of Eliot.

Text: Schorer, Miles, and McKenzie, *Criticism: The Foundations of Modern Literary Judgment* (Harcourt, Brace). Also recommended: T. S. Eliot, *The Waste Land and Other Poems* (Harvest).

Two credits.

Mr. Sypher

7b. **STAGECRAFT.** A study of the aesthetic and practical aspects of staging a play. This study includes consideration of historical and modern stage-settings and their use; planning, constructing, rigging, painting and shifting scenery; preparation and use of sound effects; principles of stage lighting and makeup; staff organization and operation for a production; and preparation of a stage-manager's "book".

Members of the class participate in the production of two programs of plays during



A scene from Eugene Ionesco's "The Bald Soprano"

the summer. Three one-act plays are usually presented at the end of the third week and a three-act play at the end of the fifth week. Programs of the past summers have included *The Time of Your Life* by William Saroyan, *The Cocktail Party* by T. S. Eliot; *Endgame* by Samuel Beckett; *Arms and the Man* by G. B. Shaw; *The Playboy of the Western World* by J. M. Synge; Robert Frost's *Masques*; Arthur Miller's *A View from the Bridge*, and Eugene Ionesco's *The Bald Soprano*.

Text: John Gassner and Philip Barber, *Producing the Play and New Scene Technician's Handbook* (Dryden Press).

**Three credits.**

**Mr. Volkert**

**17. THE ANALYSIS AND WRITING OF SHORT STORIES AND ESSAYS.** This course is designed for those who themselves teach various forms of writing. In addition to close analysis of texts it will give the students opportunity to try written exercises in style and form and in various approaches to subject matter.

Texts: *Ten Modern Masters*, ed. Davis (Harcourt Brace); *The Essay*, ed. Stewart (Prentice-Hall).

**Two credits.**

**Mr. Davis**

**53. METAPHOR, SYMBOL AND MYTH.** The forms of imaginative association common to poetry, magic, myth, dreams, and the thinking of primitive men and of children. These will be studied with particular reference to their importance in current literary interpretation.

Texts: Sir J. G. Frazer, *The Golden Bough* (Macmillan Paperback), selected chapters; Lord Raglan, *The Hero* (Vintage); Sigmund Freud, *A General Introduction to Psycho-Analysis* (Washington Square Press Book), Part II; Carl Jung, *Psyche and Symbol* (Anchor). Recommended: Maud Bodkin, *Archetypal Patterns in Poetry*.

**Two credits.**

**Mr. Davis**

**86. THE TEACHING OF ENGLISH.** Curriculum and Methods. This course will deal with the English curriculum in the secondary school. Lectures will emphasize theoretical assumptions which underlie the teaching of English. Recent contributions to the field from linguistics, semantics, and theories of learning and cognition will be evaluated. Stress will constantly be laid upon the teaching of English as the language in which we think, reason, and communicate, and the principles of language which bear directly upon the practical work of the classroom teacher of English will be discussed. Frequent individual conferences will be scheduled to consider specific problems which students may face in their particular teaching situations.

Texts: *Essays on Language and Usage*, eds. Leonard F. Dean and Kenneth G. Wilson (Oxford); Jerome S. Bruner, *The Process of Education* (Harvard); Otto Jespersen, *Growth and Structure of the English Language* (Anchor).

**Two credits.**

**Mr. Lindley**

**87. THE TEACHING OF ENGLISH.** The Teaching of Literature. The potential contribution of literature to secondary education will be considered in detail in this course. Emphasis will be placed on means of developing, in the pupil, a meaningful sense of the connections between form and meaning. Organization of the curriculum in literature will be discussed. An important aspect of the course will be the evaluation of works not ordinarily taught at the secondary level, with a view to expanding and enriching the work in literature. Throughout the course, stress will be laid upon the problem of teaching pupils to read with understanding and to interpret the full range of effects in the literature under consideration.

Text: Jerome S. Bruner, *The Process of Education* (Harvard).

**Two credits.**

**Mr. Lindley**

## Group II

9. **HISTORY OF THE ENGLISH LANGUAGE.** A study of modern English with special reference to the original sources and later contributions; the formation and growth of the English idiom. Knowledge of Old English (Anglo-Saxon) and Middle English is not required.

Text: A. C. Baugh, *History of the English Language* (D. Appleton-Century Co.).

Two credits.

Mr. Anderson

19. **CHAUCER: THE CANTERBURY TALES and TROILUS AND CRISEYDE.** The objective of this course is a full study of the two most important works in Middle English literature. This study is to be undertaken in the firm belief that although the works under consideration are now almost 600 years old, they have as much to offer the mature reader today as they had when they were originally written.

Text: *The Poems of Chaucer*, ed. F. N. Robinson (Houghton Mifflin).

Two credits.

Mr. Anderson

32. **MILTON.** The development of John Milton as a poet and Christian humanist in selected poems and prose, *Comus*, *Lycidas*, *Arcopagitica*, and *Paradise Lost*.

Text: John Milton, *Complete Poems and Major Prose*, ed. Merrit Y. Hughes (Odyssey Press).

Two credits.

Mr. Kelley

79. **THE RENAISSANCE AND SPENSER.** Renaissance social and literary ideals as set forth in selected writings of More, Ascham, Sackville, Wyatt and Surrey, Sidney and Lyly, and the realization of those ideals in Books I, II, and V of Spenser's *Faerie Queene*.

Texts: Sir Thomas More, *Utopia and A Dialogue of Comfort* (Everyman); Lamson and Smith, *The Golden Hind* (W. W. Norton); Edmund Spenser, *The Faerie Queen* (Everyman).

Two credits.

Mr. Kelley

## Group III

21. **THE ART OF FICTION.** A study of the art of fiction in some nineteenth and twentieth century British novels.

The course will be based on the following novels: Jane Austen, *Emma* (Everyman); Charlotte Brontë, *Villette* (Everyman); George Eliot, *The Mill on the Floss* (Everyman); Thomas Hardy, *Far from the Madding Crowd* (Harper's Modern Classics); Joseph Conrad, *Lord Jim* (Modern Library); D. H. Lawrence, *Women in Love* (Modern Library); James Joyce, *Portrait of the Artist* (Compass Books, paperback); Virginia Woolf, *To the Lighthouse* (Harbrace Classics).

Two credits.

Miss Drew

24. **DR. JOHNSON AND HIS CIRCLE.** This course is centered in Dr. Johnson as a writer and man, but special attention will be given to Boswell and Burke. Johnson will be studied as a poet, essayist, literary critic and wit. An important unifying theme in the course will be a study of Johnson and Burke as critics of the literature and philosophy of 'Sensibility'.

Texts: Samuel Johnson, *Selected Prose and Poetry*, ed. Bertrand H. Bronson, (Rinehart); James Boswell, *The Life of Samuel Johnson*, abridged edition with an introduction by Bergen Evans (Modern Library); Edmund Burke, *The Philosophy of Edmund Burke*, ed. Louis I. Bredvold and Ralph Ross (The University of Michigan Press).

Two credits.

Mr. Stanlis



33. **SWIFT AND POPE.** A study of the thought and art of the greatest prose writer and the greatest poet of the first four decades of the eighteenth century. Emphasis will be placed upon Swift's conception of 'Reason' and of human nature in civil society, and on his satirical forms and techniques. The major works of Swift to be studied include *A Tale of a Tub* and *Gulliver's Travels*. Pope's development as a classical poet and satirist will be studied against the background of literary and critical problems in the Classical theories of literature between 1660 and 1740.

Texts: Jonathan Swift, *Selected Prose and Poetry*, ed. Edward Rosenheim (Rinehart); Jonathan Swift, *Gulliver's Travels*, ed. John F. Ross (Rinehart); Alexander Pope, *Selected Poetry and Prose*, ed. William K. Wimsatt, Jr. (Rinehart); *Eighteenth Century English Literature: Modern Essays in Criticism*, ed. James L. Clifford (Oxford University Press, a Galaxy Book).

Two credits.

Mr. Stanlis

57. **VICTORIAN WRITERS AND SOCIETY.** A discussion of major Victorian writers of prose and poetry, stressing their relation to developments in the literature, philosophy, politics, religion, and aesthetics of the nineteenth and twentieth centuries. Among the authors considered are Carlyle, Ruskin, Tennyson, Browning, Newman, Arnold, and Pater.

Texts: Harrold and Templeman, *English Prose of the Victorian Era* (Oxford); *Selected Poetry of Tennyson* (Modern Library College Edition—paperback); *Selected Poetry of Browning* (Modern Library College Edition—paperback); *Selected Poems: Matthew Arnold* (Crofts Classics—paperback).

It is also recommended that students read in advance Nietzsche, *Genealogy of Morals* (Anchor) and Ortega y Gasset, *Revolt of the Masses* (Mentor).

Two credits.

Mr. Sypher

#### Group IV

##### 15. **IDEA AS LITERATURE IN NINETEENTH CENTURY AMERICA.**

The course will examine the transformation of idea into creative literature in a variety of texts. A knowledge of American Puritanism, Transcendentalism and Emersonian metaphysics and esthetics is presupposed, together with basic texts in American intellectual history, like H. N. Smith's *Virgin Land*. Discussion will center on reading drawn from the following American writings.

Texts: Cooper, *The Prairie*, ed. Smith (Rinehart); Thoreau, *Walden* (Modern Library); Hawthorne, *The Scarlet Letter*, ed. Warren (Rinehart) and *Selected Tales*, ed. Waggoner (Rinehart); Melville *Moby-Dick*, ed. Kazin (Riverside); *The Confidence Man* (Grove) and Melville *Selected Tales*, ed. Chase (Rinehart).

Two credits.

Mr. Horsford

41. **CONSCIOUSNESS IN LATER AMERICAN FICTION.** The problem of rendering and defining the quality of consciousness has concerned many American novelists. The course will examine some of the many ways of doing so in reading drawn from the following American novels.

Texts: Twain *Huckleberry Finn*, ed. Smith (Riverside); Crane, *The Red Badge of Courage* and *Selected Prose*, ed. Gibson (Rinehart); James, *The Portrait of a Lady* and *The Ambassadors*, ed. Edel (Riverside); Hemingway, *The Sun Also Rises* and *Stories* (Scribners); Fitzgerald, *Great Gatsby*, *Tender is the Night* and *Stories* (Scribners); Faulkner, *Absalom!* and *The Sound and The Fury* (Modern Library).

Two credits.

Mr. Horsford

### Group V.

103. **CLASSICAL DRAMA.** A study of the aims and means of Greek drama in its development from ritual to comedy of manners, and a consideration of the concept of classical drama in epigoni from Seneca to Anouilh. Intending students are urged to read the Greek dramatists as widely as possible in advance.

Texts: Aeschylus, *Oresteia*, trans. Lattimore (Chicago); Sophocles, *The Oedipus Cycle*, trans. Fitts and Fitzgerald (Harvest); Euripides, trans. Hadas and McLean (Bantam); Aristophanes, trans. Rogers (Anchor), Plautus, *Menaechni*, trans. Copley (Liberal Arts); Terence, *The Women of Andros*, trans. Copley (Liberal Arts); Seneca, *Medea and Thyestes*, trans. Hadas (Liberal Arts).

**Two credits.**

**Mr. Hadas**

104. **ANCIENT EPIC AND ROMANCE.** A study of the aims and means of imaginative literature from its rise in oral epic to the literary epics and romances of the Hellenistic and later ages. Attention will be centered on Homer, Vergil, Ovid, and the Greek romances, but lesser writers such as Apollonius, Lucan, Statius, and Quintus will be considered, and the transition to the romantic epic of the Renaissance glanced at.

Texts: Homer, *Iliad*, trans. Lattimore (Chicago); Homer, *Odyssey*, trans. Rieu (Penguin); Apollonius of Rhodes, trans. Rieu (Penguin); Vergil, *Aeneid*, trans. Lewis (Anchor); Ovid, *Metamorphoses*, trans. Innes (Penguin); *Three Greek Romances*, trans. Hadas (Anchor); Apuleius, *The Golden Ass*, trans. Graves (Pocket Books); *The Greek Poets*, Hadas (Modern Library).

**Two credits.**

**Mr. Hadas**



*Bread Loaf Vista*

## 1961 Schedule of Classes

*Roman Numerals refer to Group Classifications*

8:30

1 Modern Literary Criticism (I)	Mr. Sypher
87 Teaching of Literature (I)	Mr. Lindley
9 History of the English Language (II)	Mr. Anderson
21 The Art of Fiction (III)	Miss Drew
15 Ideas as Literature in 19th C. America (IV)	Mr. Horsford

9:30

53 Metaphor, Symbol and Myth (I)	Mr. Davis
79 The Renaissance and Spenser (II)	Mr. Kelley
33 Swift and Pope (III)	Mr. Stanlis
103 Classical Drama (V)	Mr. Hadas

10:30

86 Curriculum and Methods (I)	Mr. Lindley
19 Chaucer (II)	Mr. Anderson
57 Victorian Writers and Society (III)	Mr. Sypher
41 Consciousness in Later American Literature (IV)	Mr. Horsford

11:30

7b Stagecraft (I)	Mr. Volkert
17 The Analysis and Writing of Short Stories and Essays (I)	Mr. Davis
32 Milton (II)	Mr. Kelley
24 Dr. Johnson and his Circle (III)	Mr. Stanlis
104 Ancient Epic and Romance (V)	Mr. Hadas



